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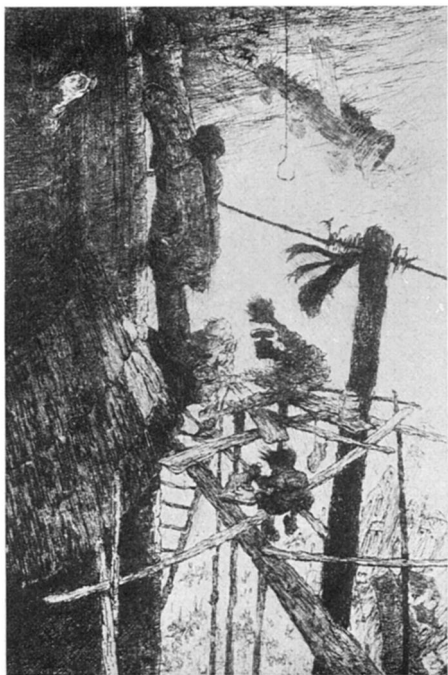
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THE MAN OF THE IELFRY, GHENT — IN
THE EXHIBITION OF ETCHINGS BY JULES
DE BRUYCKER

cause of the undue attention given to technical accomplishments by modern etchers, his work has a refreshing note.

His satirical handling of war themes, his grotesque treatment of types found on the city streets and of war victims, and his fantastic treatment of the teeming life of the street, market-place, and the church in the old-time cities bear witness to a powerful imagination. His war themes—so fanciful, exaggerated, and “biting,” may be compared with those of Goya and Rops.

The fact that this artist expresses himself more in the manner of the painter, using large plates and a tonal and sketchy handling of his medium is an entirely secondary matter. “His pictures so enlist our attention that the means by which the message is conveyed never enters in,” says Mr. McKee’s introduction to the catalogue. In addition to being a great romanticist whose peculiar bent of

mind distinguishes him from other modern etchers, he is perhaps one of the most accomplished technically. His use of large plates and bold masses suggests the work of Brangwyn, while the treatment of his subjects recalls the grotesque and sinister humor of Goya.

“Born in Ghent in 1870, De Bruycker studied in Dordrecht and in the art academy of his own city; he is well represented in the galleries in Brussels. He became a refugee in England when Belgium was invaded and it was in the exceptionally fine series of etchings made during the period of exile that the remarkable wealth or his imaginative power was realized.”

FUTURE EXHIBITIONS

THE two exhibitions of importance in the immediate future are the Thirty-fifth Annual Exhibition of American Paintings and Sculpture held from November 2 to December 10 and the Second Retrospective Exhibition of the Alumni Association from December 15 to January 15. At the annual exhibition there will be a representative showing of the various developments of contemporary American painting, and interest will center about the award of the group of prizes and medals which the Institute is fortunate in being able to offer. The prizes are as follows: the Mr. and Mrs. Frank G. Logan Medal with prize of \$1500, the Potter Palmer Gold Medal with prize of \$1000, the Mrs. Keith Spalding Prize of \$1000, the Norman Wait Harris Silver Medal with prize of \$500 and Bronze Medal with prize of \$300, the Mr. and Mrs. Augustus S. Peabody Prize of \$200, the Martin B. Cahn Prize of \$100, and the Charles S. Peterson Annual Purchase Prize of \$500 for which this year \$1000 is available. Three honorable mentions will be awarded to sculpture, and one each to landscapes, architectural subjects, and portraits or figure pieces.

Among the invited works will be Katherine Langhorne Adams’ “Ten o’clock breakfast,” Wayman Adams’ recent portrait of Joseph Pennell, Charles Hopkinson’s portrait of Dr. Charles W. Eliot,

John Sargent's portrait of Mrs. Swinton, Eugene Savage's "Expulsion," Kroll's "A day in August"; and among the sculpture, Sherry Fry's "Fortuna" and Paul Man-ship's "Persian vase." The jury is as follows: Painting, Oliver Dennett Grover, John C. Johansen, Carl R. Krafft, H. Dudley Murphy, Leopold Seyffert, George Sotter, Harry I. Stickroth and E. B. Butler; sculpture, Leon Hermant, Alphonso Iannelli, and Albin Polasek.

The alumni exhibition will consist of work by former students, and former and present instructors. Including all the arts, it will make an exhibition of a different type from the annual exhibition and incidentally throw light on the fields which those who have had art school training have found most fertile. The many artists of prominence in all branches of art who were once connected with the School either as students or instructors gives assurance that this exhibition will be one of high artistic excellence.

Other exhibitions will be found in the calendar on page 75.

THE LIBRARY'S BOOK ON HODLER

GEORGE F. PORTER has presented to the Ryerson Library C. A. Loosli's *Ferdinand Hodler*. This important work, which was published in Zurich in 1919, consists of 306 plates, reproducing all the paintings and drawings of the Swiss artist chronologically arranged, and a separate text in German. The author was a friend of long standing and gave in the text an interpretation rather than a criticism or biography.

Hodler clung determinedly to Bern, his native city, and to Switzerland for his subjects. By birth a German-Swiss and by mystical inheritance a German, he still could not be claimed by that country which adopted his compatriot Boecklin. Yet for the greater part of his life he was rejected by the Swiss; neither French nor German, but distinctly individual and revolutionary, he was bound to be misunderstood by the conservative. The controversies over his

work had by no means been forgotten at the time of his death in 1918, and when this timely book, which had been under way since 1913, appeared, it gave his critics an opportunity to look over his work with less heat and better perspective.

They had called him a symbolist. "Nothing," says Loosli, "could have angered him more. 'I am no allegorist, no tight-rope walker, no symbolist. My works represent nothing transcendental, invisible, nothing needing exegesis, nothing but the truth as I see it. I simply put down what I see.'"

Doubtless it was the length to which he sometimes pressed his doctrine of "parallelism" that confounded the critics. "By parallelism I mean every kind of repetition. Unity by means of motives enforced by repetition, as in a field of dandelions; symmetry by the opposition of members, as in the human figure, and the summing up of common human experiences and characteristics in a type, on the principle that likenesses persist and differences vanish in repetition—these are the dogmas upon which he built up logically, laboriously, such compositions as "Die Lebensmueden," "Der Tag," "Eurythmie."

Elimination of time and place mark his "Fruehling" and "Die Nacht." Inclusive studies, dealing with human incidents but not limited by any particular incident, they are the farthest remove from illustration. It was difficult for Hodler to tell a particular story as he was required to do in some of his murals. It was inevitable that he should make of his landscapes arrangements of line. Form was the thing; color, an accessory which he used meagerly, as may be seen in the color plates included by Loosli. In his first portrait we find an arrangement; in his last, a self-portrait—a construction of planes.

He could do nothing, it seemed, gaily and freely. Each composition was the result of intensive study and application of the laws to which he had bound himself. Not the least value of this publication is in the numerous studies given for various paintings. In the author's analysis of the artist's methods he can point at every step to an illustration in the plates.